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ABSTRACT

This 1-year elective seminar for high school students is to be taught in five units--Introduction, the Ancient World, the Medieval World, the Renaissance, and the Modern World--with emphasis on four basic themes expressed creatively throughout western history: (1) the common man, (2) the individual, (3) religion, and (4) conflict. Instruction on a rotational basis among the city's four high schools by a team of 5 teachers will be directed to a cross section of students and will use a pass-fail grading system. Assigned reading from various sources plus films, slides, maps, and records constitute the learning material, supplemented by monthly field trips and special demonstrations. (Outlines for each of the four seminar sections are included in this guide.) (JMC)

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Hampton City Schools, Hampton, Virginia, /1970/

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# MUSIC, ART, DRAMA, CIVILIZATION SEMINAR

## COURSE DESCRIPTION

The seminar will be taught as an elective subject open to students in grades 10-12. Artistic and cultural advancements of western civilization will be explored thematically within a general chronological outline by a team of four teachers*, each specializing in his field of music, art, drama, or civilization. Instruction will be given on a rotational basis among the city's four high schools with the units of study varying from a one-week to a three-week period. The seminar will be taught as a five-unit, two-semester course: the Introduction, the Ancient World, and the Medieval World in the first semester; the Renaissance and the Modern World to the Present in the second semester. The teaching level is to be directed to a cross section of students in ability as well as in age, and a grading system of pass or fail is to be used.

## OBJECTIVES

1. To assist the student, as a consumer, to develop keener discrimination in his choice of current culture.
2. To help the student see himself as a participant in the humanistic flow of life.
3. To help students see the relationship between the cultural environment of today and that of past ages.
4. To present the study of the humanities, within a non-graded framework, as a motivation to independent study along lines of special interest among the brighter students, and as an invitation rather than a threat to the less able students.

## THEMATIC EMPHASIS

Within the chronological units of instruction, four basic themes will be emphasized in each specialized field of study. These continuing threads are interwoven and are expressed in the art, music, and drama, as well as in the general culture of each period of western history under consideration. These particular themes were selected for special emphasis because of their

* An additional team member who has degrees in art, theatre arts, and English has been included.

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relevance to questions being asked by students and young people today.

1. The Common Man: the position of the common man in his society and his relationship to the arts (drama, music, painting, sculpture, etc.)
2. The Individual: the extent to which the individual is free to be himself or is submerged within a group, such as class, a style, the church.
3. Religion: man's view of the supernatural and his relation to the divinity.
4. Conflict: a basic ingredient in the arts and in the development of civilization.

METHODS AND MATERIALS

Schedules have been arranged so that classes are held only during the four morning periods, leaving the afternoons free for team and individual planning. This day-to-day correlation and fusion will lead to a better course unity. Monthly field trips and special demonstrations are planned for the entire course membership from all four high schools. Each teacher will use such methods of bringing the students into active participation in the classroom as the topic and his special field call for.

Films, slides, maps, records, and a time chart will be used as needed. No one text has been designated for the entire course except in the area of drama; each teacher will assign reading from numerous sources. The drama text is Drama: An Introductory Anthology, edited by Otto Reinert. A basic resource book for the instructors is The Humanities by Dudley and Faricy.

MUSIC, ART, DRAMA, CIVILIZATION SEMINAR

MUSIC SECTION

Introduction - The Film: The Humanities, What They Are and What They Do

Unit I - You and Your World of Music

Major Objective: To investigate the bases supporting the teenager's choice of music he now enjoys; and to establish a basis for the study of the music of Western Civilization.

Developmental Activities: Listening to excerpts from a group of compositions of varied periods and styles; and recording their preferences. Discussion of responses to the following questions: What kinds of music did you like? Why? What kinds of music did you dislike? Why? What can be done about the kinds of music you have stated a dislike for? How shall we proceed in order to broaden the scope of the kinds of music you now enjoy?

Materials for Listening

Selections from a current Broadway musical
Gregorian Chant: "Kyrie XI," Folkways Record: FR 8954
Electronic Music (Moog Music): from Bewitched on Bach:
an excerpt of Prelude and Fugue in C Minor
Edgard Varese: "Ionization" (Musique Concrete)
Willibald Gluck: "Chorus of the Furies," Orfero and Euridice, Act II, Scene I
Beethoven: First theme of Symphony No. 5, First Movement
Ferde Grofe: "Cloudburst" (the storm)
Stravinsky: "Kastchei's Dance," from The Firebird

Unit II - An Introduction to the Art of Listening

Major Objective: To recall, reinforce and/or develop some basic listening skills for understanding the essential purpose and meaning of a musical composition.

Rhythm, The Heartbeat of Music

The controlled movement of music in time
Tempo as an element of rhythm
Developmental Activities: Conducting basic beats; clapping rhythms of compositions with intense rhythmic emphasis; chanting and clapping rhythms in question and answer style; patterns in rhythmic canons, rhythms with the beat as ostinato; identifying familiar songs from the clapping of the rhythm; and some with the rhythmic element removed.

## Listening Materials for Rhythmic Activity

Bizet: "Habanera"
Tschaikowsky: "March," from The Nutcracker
"Waltz of the Flowers" from The Nutcracker
Sousa: "The Stars and Stripes Forever"
Steel Drums (Hi Fi Album R817):
"Zulu Chant"
"Jungle Cha Cha Cha"
Handel: "The Rejoicing," from Royal Fireworks Music
Recorded Music from Africa and Asia:

India: "Tani-Avarta" The Congo: "Aldoressi"
Uganda: "Munakampala"
Mali and Guinea: "Ruff Der Trommerln"
Iran: Solo for the Perbische Trommel Zarb
"Ring-E Schadi"

## Song Materials

"The Caisson Song"
"Deck the Halls"
"Jingle Bells"
"Blowing in the Wind"
"America"
"Home on the Range"
"Battle Hymn of the Republic" (refrain)

## Melody, The Soul of Music

Developmental Activities: Listening, singing, humming, whistling and tracing themes in musical context.

## Materials for Listening

Monophony: Melody in the Early Christian Church
Gregorian Chant

Baroque: Basso Ostinato: "Dido's Lament"
Passacaglia: Passacaglia in C minor, Bach
Passacaglia in D minor, Buxtehude

Classical: Mozart: Concerto for Clarinet in A minor
Romantic: Dvorak: theme from "Largo," From the New World
Smetana: theme from The Moldau
Rimsky Korsakoff: Major themes from Scheherazade: the Sultan's and Sheherazade's themes
Nicolai: Overture to the Merry Wives of Windsor
Bizet: "Farandole"
Contemporary: Ostinato: the basic pattern of "Boogie Woogie" and "Rock"

Harmony, The Body of Music

Developmental Activity: Listening for texture in music: homophonic, polyphonic, contrapuntal; consonance and dissonance.

Materials for Listening

Handel: The Messiah (excerpts)
Bach: "Little Fugue in G minor"
Stravinsky: "Rite of Spring"

Tone Color

Developmental Activity: Demonstration of instruments from the school band. Listening and identifying instrumental colors.

Materials for Listening

Instruments of the Orchestra (and charts)
Drum Solo: "Bernie's Tune," from Krupa and Rich, Verve MC8064

Jazz Bass Viol Playing - "Bric-a-Brac," from This is Ray Brown, Verve MCV 8290 -

Form: Understanding Some Basic Structures That Sustain Music in Time

Extending the musical idea, the melody
Repetition and Contrast
Two-part form (AB)
Three-part Form (ABA)
The Rondo
Materials for Listening

Eugene W. Troth: Music 300 - An Introduction to Form in Music

Unit III A - Music, the Art of the Common Man - Folk Music

Major Objective: To investigate the position of the common man in society and his relationship to the development of music in western civilization.

Developmental Activities (Outline)

The Folksong in Contemporary America
Performances by members of class or school
Origins of Folk Music
Secular Polyphony of the Middle Ages - Peasant and Prince pursue a common path.
Wandering Musicians
The Renaissance Minstrel and His Instruments
Romanticism and the Glorification of the Common Man
The Role of Folk Music in the Nationalistic Origins of Music
The Composers' use of Folk Music in Extended Forms
The History of Jazz: from African Drum to the cool sounds of modern jazz.

Materials for Listening

Chopin: Polonaises
Moussorgsky, Bizet, Leoncavalla, Grieg, Dvorak, Sibelius
Music 100 Record: Side 4, Bands 9-16
Grieg: Concerto in A Minor, "First Movement"
Sachs: 2000 Years of Music
Tschaikowsky: "Andante Cantabile"
Final Movement of Symphony No. 4, use of "The Birch Tree," a folk melody
Haydn: Quartet in C Major, The Emperor, The Austrian National Anthem, "Glorious Things of Thee Are Spoken"
New York Pro Musica: "The Renaissance Band," Decca (DL79424)
R. V. Williams: Fantasia on 'Greensleeves"
Brahms: "Hungarian Dance, No. 1"
Stravinsky: "Rite of Spring"

Unit III B - Description Music, The Subjective Expression of the Emerging Individual of Romanticism

Major Objective: To explore the extent to which the individual was afforded self expression in Romanticism.

Materials for Listening

Grieg: Peer Gynt (A teenager's revolt against the Establishment)
Moussorgsky: "Night on Bald Mountain"
Saint Saens: "The Sorcerer's Apprentice"
Rimsky Korsakoff: "Scheherazade"
Sibelius: "Finlandia"
Rossini: "William Tell"

Unit IV - The Function of Music in Ceremony and Ritual

Major Objective: To examine the role of music in man's view of the supernatural and his relation to the divinity.

Materials for Listening

Jewish Chant
Music of the Ancient Christian Church - Plainchant
German Choral Music, ca. 1500
German Choral Music of the Reformers
The Zenith of Religious Polyphony in the 16th Century
Orlando di Lasso
Palestrina
Sacred Music of the Baroque
Church Music of the Romanticists

Brown and Troth: Music 100, Records: Side 1, Bands 4-7
Curt Sachs: 2000 Years of Music
Jewish Music: "The Kaddish"
"The Aboda"
Gregorian Chant: Gradual from "Mass for the 2nd Sunday after Epiphany"
"Haec Dies"
"Kyrie Eleison"

Palestrina: "Adoramus Te"
"Sanctus" from Missa Papae Marcellus

Bach: B Minor Mass: "Crucifixus and Et Resurrexit"
Schubert: Mass in G: "Sanctus and Benedixtus"
Luther: "A Mighty Fortress is Our God"

Unit V - Conflict, the Ideal Versus the Real, A Basic Ingredient in the Arts and the Development of Civilization. In Music.

Major Objective: To investigate the influence of societal conflict upon the composer and his musical expression.

The Return to the ancient Greek ideals of clarity, balance and restraint.
The Renaissance
The Classical Period
Beethoven: The Composer and His Nation
The Romantic Verdi: Champion of Italian independence and the welfare of the common man
How Music Reflects the tensions, conflicts and revolts of the Twentieth Century.

Materials for Listening

Beethoven: The Overture to Egmont
Excerpts from Symphonies 3, 4, 6, 7, 9
Verdi: Rigoletto (highlights)

Sibelius: "Finlandia"
Smetena: "The Moldau"
Moussorgsky: Boris Goudonov

Stravinsky: "Rite of Spring"
Strauss: Til Eulenspigel
Brown and Troth: Music 100, Record: Side 5, Bands 5-12
Record: Side 5, Bands 1-13,

Including:

Ravel: "Bolero"
Debussy: "Claire de Lune"
De Falla: "Ritual Fire Dance"
Stravinsky: The Firebird (an excerpt)
Schoenberg: Four Pieces, "Der Wunsch des Liebhabers"
Menotti: The Medium
Gershwin: Porgy and Bess
Shostakovich: Symphony No. 1 (an excerpt)
Villa-Lobos: "The Little Train of Capira"
Copland: "Rodeo"
Foss: "Echoi"
Varese: "Poem Electronique"

MUSIC, ART, DRAMA, CIVILIZATION SEMINAR

ART SECTION

UNIT I: Introduction: Art Today

OBJECTIVES:

I. To acquaint students with the many manifestations of art that have developed through the ages; to encourage students to learn to use a basic art vocabulary.

II. To aid the student to understand art as a means or vehicle by which our heritage is transmitted.

III. To reveal who have been the patrons of art throughout history as well as to give a glimpse at the individual common man as a creator.

IV. To show how art has become increasingly available to the masses.

V. To recognize the conflicts which arise during major changes in style.

VI. To develop an awareness of the breadth of the field of art as a creator, consumer or critic.

CONTENT

I. Ideas old and new

A. Communication's effect on art: magazines, travel, television
B. Ideas presented in the Armory Show of 1913 -- effects
C. Museums and archeological sites; art through the ages, Monte Alban, the Oesberg find, styles of buildings, interiors, clothes, jewelry
D. Art research, psychology, and new discoveries

II. Fads

III. Commercial art

A. The "in"
B. Antique, simulated, reproduction

IV. Tastemakers of this century

V. Concerted efforts

A. The movie
B. The cathedral

VI. Restored and preserved areas from the past

A. All Union Scientific Restoration Workshop of the U.S.S.R. Ministry of Culture
B. Williamsburg, Virginia
C. Myers House, Norfolk, Virginia

VII. Types of art

A. Painting, sculpure, and weaving
B. "Isms" in art (realism, expressionism, impressionism, cubism)

STUDENT ACTIVITIES

I. Examine samples of various forms of art. Determine if they are real or imitation. Determine their composition.

II. Learn correct nomenclature. Avoid terms like junk, thing, etc.

III. Become familiar with the artistic process and material used. Learn to determine the approximate age of a piece of art.

UNIT II: The Ancient World

OBJECTIVES:

I. To help students become familiar with and develop respect for the artistic achievements of ancient man.

II. To recognize the importance of the common man, even as a nameless creator, and the motivating forces of religion and emerging social awareness.

CONTENT

I. Primitive man of the past and today; his useful, decorative, and ceremonial arts

II. The great civilizations as we know them through ruins and artifacts

A. The archeologists: their accomplishments and problems
B. Ways that the arts reveal man's past (i.e., his thinking, living patterns, hopes, fears, aspirations, religion, and philosophy)
C. The origins of designs and decorations (e.g., fret, cross, meander, lotus, honeysuckle, egg and dart)

III. A study of architecture: Greek, Egyptian, Roman, Oriental, Southeast Asian

A. Classical revivals as reflected in eighteenth, nineteenth, and twentieth centuries in the United States
B. The contrast between Greek and Egyptian temples
C. Roman, inventions, changes, and decorations
D. Buildings and materials of the Chinese and Japanese

IV. Artistic curiosities and legends of the ancient world (e.g., the Hanging Gardens of Babylon, the Colossus of Rhodes, the Pharos, the Library of Alexandria, the Temple of Jerusalem, the Tabernacle of the Wilderness)

STUDENT ACTIVITIES

I. Find samples of designs and decorations listed in II C above. Record their location. Clip other examples from magazines. Draw designs observed in nature.

II. Find examples of electronic parts, mathematical symbols, and other bits of modern life which have been used as decoration on paper.

III. Discuss ways in which art reveals man's past.

UNIT III: The Middle Ages

OBJECTIVES:

I. To acquaint students with contributions of the artists and craftsmen of the Middle Ages.

II. To show the domination of religion on art styles.

III. To show the variety of artistic skills and techniques necessary to fulfill the artistic needs of this period.

IV. To illustrate the relationship of increased commerce on styles available to the common man.

CONTENT

I. Islamic art and Byzantine art

II. Romanesque art

III. Gothic art

A. The cathedral and other public buildings; the significance of the stone and wood carvings
B. Architectural forms in the towns of the Middle Ages (e.g., churches; public buildings; convents; homes of nobles, churchmen, and merchants)

C. The craftsmen and artists who produced the cathedral and its furnishings
D. The effect of growing commerce on art

IV. Late Gothic art

STUDENT ACTIVITIES

I. Find traces of the art of the Middle Ages in our locality.

II. Study oil paintings done on wood and canvas.

III. Discuss the arts and crafts of the Middle Ages (e.g., stone and wood sculpture, glass and ceramics, weaving, manuscripts, woodcuts, wrought iron, armor, bells.

IV. Explore early printing techniques in a workshop situation. Note various techniques presented with the creative approach. Note the craftsmanship and care required to produce an original print.

UNIT IV: The Renaissance

OBJECTIVES:

I. To help students learn to distinguish art of this era from previous eras and to acquaint them with artistic contributions that paralleled the rebirth of knowledge.

II. To create an awareness of the contribution of the individual artist to the culture of the period through inventiveness and expanded awareness of his world.

III. To show the interrelations of religion and social conflicts on the arts.

CONTENT

I. The Late Gothic transition to the Renaissance

II. The Renaissance in Italy: art forms and the men who produced them

III. The Renaissance in the North

IV. The Baroque

STUDENT ACTIVITIES

I. Compare art of this period with that of earlier times. Note similarities and difference in materials, methods, techniques, and attitudes.

II. Discuss inventions and new observations which influenced art.

III. Note the recognizable trends in art from different geographical sections and different centuries.

IV. Observe the demonstration of the fresco technique of painting. Discuss the problems of the muralist.

UNIT V: The Twentieth Century

OBJECTIVES:

I. To provide the students with a panorama of major manifestations of art past and present and to encourage them to make conjectures about art of the future.

II. To relate the art of the twentieth century to the personal vision of the individual.

III. To show the shift from the art patron of the past to the common man as an important consumer of products improved by increased use of art.

CONTENT

I. Art and technology: painting, collage, graphics

A. A survey from the beginning to the present: realism, impressionism, etc.
B. The individual and his expression; changes in man as he matures

II. Architecture: city planning, nation planning, interior decoration

A. Restoration, preservation, imagination, imitation, commerce, mass production.
B. The future
1. Changes in man's home since 1900 and in the future
2. Technical and social changes

III. Crafts: metals, textiles, glass, plastics, synthetics, wood, clay

A. Craftsmanship: rediscovering the old, exploring the new
B. Great modern craftsmen (e.g., Peter Voulkos)

IV. Costume

A. Costume-custom, styles, fads, needs

B. Rapid changes in the twentieth century and this decade
C. A glimpse of the primitives, ancients, and astronauts

V. Unique art

A. Interiors, environments, happenings, fusion of the arts
B. Electronics, light, sonics, computers, chemicals
C. The natural, accidental, contrived
D. The art of the future

VI. The comics

A. The funnies
B. Cartoons (e.g., types in the New Yorker, Punch, Look)
C. The political cartoon and caricature

STUDENT ACTIVITIES

I. Draw or paint pictures of various sizes and shapes. Study them for influences of art trends.

II. Form committees and discuss modern architecture and our local redevelopment project.

III. Discuss the home and community of the future.

IV. Discuss modern craftsmanship and organize a craft exhibit that includes work by students and professionals.

V. Discuss and list changes in costume you recall during the past decade.

VI. Making conjectures about art of the future. Will man outgrow his need to create or collect art?

## VISUAL AIDS

1. Slides, filmstrips, movies, prints, clippings and other file material will be used. When possible actual quotations by artists or records using the artist's voice to explain his techniques and works will be used.
2. The teacher's personal collections will be available for use to give the student actual contact with some items. The collection includes antiques, prints, paintings, sculpture, artifacts and many items which illustrate the crafts.
3. Two museum programs, rich in a variety of art, have been arranged. These include demonstrations and gallery talks on books, some fine early copies, Japanese prints, scrimshaw, miniatures, weaving, Egyptian glass, some furniture and tapestries of the Middle Ages.

## VOCABULARY

Throughout the course the student should be encouraged to build his artistic vocabulary--not through memorizing definitions, but by actually doing, seeing, touching and remembering. This will enrich his reading comprehension as well as the image he sees when listening to conversations. Examples: satin, velvet, tapestry, oriental rug, marble, alabaster, frieze, cornice, Ionic, matte, gloss, corrugated, flaked stone, twisted, triptych.

Students will be encouraged to make an illustrated dictionary of art terms.

## SEQUENCE CHART

A historical time sequence chart will be kept in conjunction with the other areas. A summary of projects and individual contributions will be kept.

BIBLIOGRAPHY

FOR CLASSROOM AND STUDENTS

Art of Wonder and a World, Art Education Institute, Blauvelt, N.Y. 10913

An Illustrated Handbook of Art History, Third Edition, by Frank J. Roos, Jr., The Macmillan Co.

Discovering Design, by Marion Downer, 1947, Lothrop, Lee and Shepard Co.

Form, Space, and Vision, by Graham Collier, 1967, Prentice-Hall Inc.

Gods, Graves, and Scholars, by C.W. Ceram, 1968, Alfred A. Knopf (The Story of Archeology)

Ninth Antiques and Their Current Prices, by Edwin G. Warman, 1969 E.G.Warman Publishing Inc.

MUSIC, ART, DRAMA, CIVILIZATION SEMINAR

DRAMA SECTION

UNIT I: General introduction to the theatre

OBJECTIVE: To familiarize the student with a few concepts basic to any conversation about the theatre

CONTENT

I. A study of the forms and purposes of drama known to man

II. A study of themes in songs in a current Broadway musical.

ACTIVITIES

I. Compile a list of every form of drama and the purpose of each.

II. Bring to class different definitions for various key words and list their connotations and meanings.

III. Maintain a large chronological chart.

IV. See and discuss the film, The Humanities.

V. Apply information obtained from drama booklet to discussions of the significant meanings of various songs in the current Broadway musical.

UNIT II: Early western theatre and the common man

OBJECTIVES

I. To establish the idea of a basic theatrical instinct in the common man from prehistoric through modern times

II. To examine early western theatre in ancient Greece in terms of:

A. The common man's cathartic experience as a member of the audience and as a member of a community of thought
B. The individual as decision maker in time of crisis
C. Religion for the common man: the purpose of the Greek theatre
D. Conflict: The action-objective theory as an aid to the analysis of dramatic literature and to the understanding of acting

III. To consider some of the basic issues of the play such as:

A. Heart versus mind
B. Moral law versus civil law
C. God versus man
D. New versus old
E. Religion versus science
F. Revolt versus conformity
G. Impulse versus control
H. Freedom versus totalitarianism

CONTENT

I. A study of Pre-Greek drama

II. A study of the dramatic instinct and the arena instinct (the circle) in man and beast

III. A study of the Greek theatre

IV. A study of Oedipus Rex or Antigone

ACTIVITIES

I. Listen to lecture on Pre-Greek drama.

II. Submit an illustrated chapter report on Pre-Greek or Greek drama.

III. Visit the library to look up facts about plays, authors, characters, plots, and events of Greece.

IV. See films and filmstrips and listen to recordings of the Greek theatre and drama. Discuss each.

V. Read a Greek tragedy or listen to a tape of it on reserve in the school library (e.g., Antigone).

VI. Spot historical facts on the chronological chart.

VII. Take short quizzes.

VIII. Submit projects that vary in subject matter, depth, and quality.

IX. See the film and read scripts of Oedipus Rex.

X. Present reports on plays or operas attended.

XI. Participate, in conjunction with a lecture on the arena instinct, in performances of "Ring Around the Rosy" and "The Farmer's in the Dell."

UNIT III: Western drama during the age of the Church

OBJECTIVE: To examine the decline, death, rebirth, and re-establishment of western drama up to 1592, including:

I. The common man's educational and religious experience as a member of the audience

II. The rise of the individual as the subject of drama

III. Religion for the common man: The purpose of early medieval drama

IV. Conflict: The action-objective theory of acting as an aid to the analysis of dramatic literature

CONTENT

I. Analysis of the filmstrip, "Theatre Prior to Shakespeare"

II. A study of information gained from filmstrips and recordings of "Drama Through Shakespeare"

III. A study of mystery and miracle plays

IV. A study of Everyman and Doctor Faustus

ACTIVITIES

I. Visit the library to look up basic facts and definitions regarding this era.

II. Submit a short report on drama of the Middle Ages.

III. Listen to recordings of miracle and mystery plays.

IV. View filmstrips of Everyman and Doctor Faustus.

V. Listen to tapes of Everyman and Doctor Faustus.

VI. Read the scripts of Everyman.

VII. Spot the historical facts on the chronological chart.

VIII. Take short quizzes.

IX. Submit a project related to this era.

X. Report on the plays or operas attended.

XI. Learn a speech from a play and act it out in class.

UNIT IV: Early modern times

OBJECTIVES

I. To trace the broadening scope of western drama from 1600-1900

II. To examine:

A. The continued rise of the common man as a subject for drama
B. The manner in which an individual deals with his world in his way (why people react to situations differently)
C. The lessening effect of the church in dramatic literature
D. The growing of internal conflict

III. To acquaint the student with standards of dramatic production

CONTENT

I. A study of important historical events from 1600-1900

II. A study of the plays, Doll's House, Arms and the Man, and Cyrano De Bergerac

ACTIVITIES

I. Submit chapter reports on romanticism, satire, social criticism, social protest, naturalism, and realism.

II. Mark important historical events on the time chart.

III. Read the scripts of Arms and the Man.

IV. See the films Cyrano De Bergerac and Doll's House.

V. Produce scenes from Arms and the Man on the tape recorder. This will involve knowledge of the play's background, of characterization, and of the action-objective theory. Those who are not actors will provide the sound effects or pictures of the sets, costumes, etc. Others may wish to work on scenes from the Doll's House.

VI. Evaluate dramatic performance from the standpoint of the action-objective theory of acting.

UNIT V: Recent modern times

OBJECTIVE: To determine the role of drama today with an emphasis on:

I. The common man

II. Internal versus external conflict

III. The ability of contemporary drama to control thought and morality

IV. Identification of conflict as a means of analysis of plays, films, and television shows.

CONTENT: A study of A View from the Bridge, Hair, and 1776

ACTIVITIES

I. Discuss the role and types of drama in modern life.

II. Discuss the rise of the common man in drama.

III. Record a 2-4 minute scene on recorder tape or on video tape.

IV. Read the scripts or listen to a tape of A View from the Bridge.

V. Listen to 1776 on a tape in the library.

VI. Watch a television program and evaluate it.

VII. Evaluate the performance of a play.

GENERAL COURSE REQUIREMENT: Attend two live plays, operas, or concerts each semester.

MUSIC, ART, DRAMA, CIVILIZATION SEMINAR

Civilization Section

The civilization section will be taught as the basis of and background for the other fields represented in this study of the humanities. History, religion, philosophy, and literature will be explored as essential elements in the development of man as a cultural being, but aspects of other disciplines, such as anthropology, sociology, psychology, and economics, will be included where they are appropriate. The assumption is that the students already have some knowledge of past politics and war, and the emphasis in this course will be placed on a study of man himself.

Since many topics could be discussed in a cultural history survey such as this, some arbitrary limits have to be established. The content of the civilization section will focus on the four basic themes presented in the general introduction. One sub-topic, the status and role of women, will also be explored. The History of Popular Culture, edited by Norman F. Cantor and Michael S. Werthman, will be a basic resource anthology.

UNIT I: Introduction

OBJECTIVES

I. To have the students explore their own society to help them develop criteria for understanding the culture and life of man in past ages.

II. To have the students learn the basic methods and tools of research.

III. To introduce all four themes. The emphasis in this unit is on the individual.

CONTENT

I. Terminology

A. Show the distinctions between the terms state, nation, race, and culture.

B. Discuss the meanings of the terms civilization and humanism.

II. Areas of protest

A. Hippie movement
B. Race
C. War in Vietnam
D. Education

UNIT II: The ancient world

OBJECTIVE: To have the students see ancient man as a man, and not merely as a participant in past events. The emphasis is on all aspects of the life of the common man.

CONTENT

I. Pre-Greek cultures

A. Mesopotamia and Egypt
B. Polytheism and the Hebrew One God

II. The Golden Age of Greece

A. Athenian democracy
B. Philosophy and intellectual thought
C. Mythology
D. Athletics

III. Rome

A. Nationalism
B. Popular diversions
C. Rise of Christianity

STUDENT ACTIVITIES

Assigned reading discussion

UNIT III: The medieval world

OBJECTIVE: To explore the several molds in which medieval man was shaped. The emphasis is given to the themes of religion and the common man.

CONTENT

I. World view: nature, man, and time

II. The Church

A. Patron of the arts
B. Tyrant over the individual
C. The Crusades: effect upon the common man

III. Class stratification

A. The peasant
B. Town and city life
C. The aristocracy

IV. The Four Horsemen of the Apocolypse

STUDENT ACTIVITIES

Individual projects chosen from topics introduced in Units II and III

UNIT IV: The Renaissance

OBJECTIVE: To have the students see this period of history as a time of rebirth for the common man as an individual.

CONTENT

I. Significance and meaning

II. Expanding horizons

A. Thought
B. Creative expression
C. Exploration and discovery

III. Reformation and Counter-Reformation

A. Free will
B. Hearsay
C. Witchcraft

IV. Life at Court (given as a contrast to the rest of the unit)

V. The enrichment of popular culture

A. Humanism
B. Printing
C. Emigration and a new start

VI. Enlightenment

STUDENT ACTIVITIES

Group projects on the different types of culture carried to the New World by colonial powers.

UNIT V: The Modern World

OBJECTIVE: To have the students see the tremendous impact of rapid change upon modern man. The emphasis will be given to conflict within and without the individual.

CONTENT

I. The material world

A. Improves
B. Expands
C. Shrinks

II. Entertainment versus art

III. The emergence of women

IV. Too many or too much

A. People
B. Leisure
C. Organization
D. Culture

STUDENT ACTIVITIES

Assigned reading and discussion